

# Sets in Order

25¢



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*The Magazine of Western Square Dancing*



A bit of "Braille Hash" does its bit in adding a spark of merriment to the festivities of the Halloween Square Dance. This particular groping group from San Francisco of the first big Jamboree held in that area.



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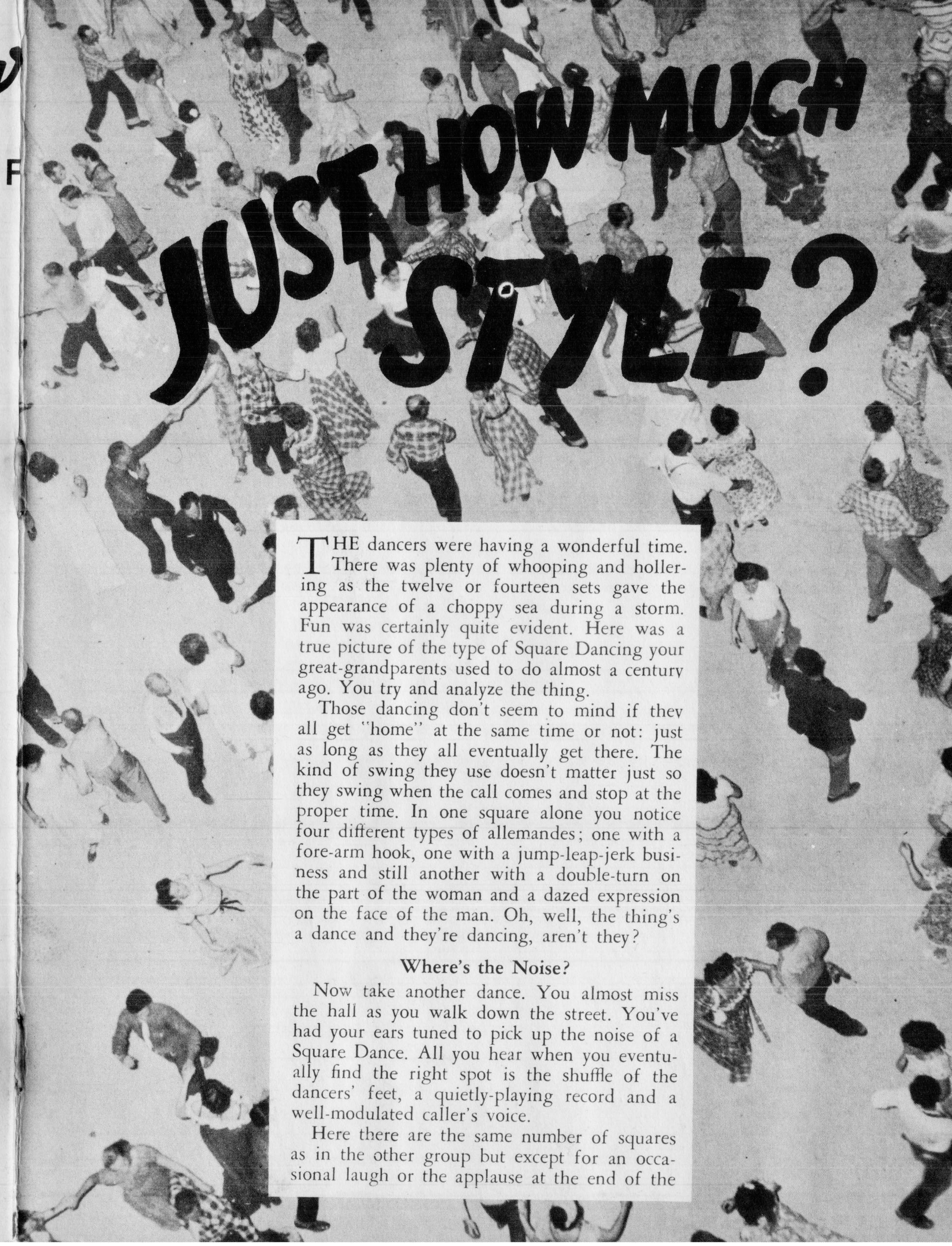
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# JUST HOW MUCH JUST STYLE?

THE dancers were having a wonderful time. There was plenty of whooping and hollering as the twelve or fourteen sets gave the appearance of a choppy sea during a storm. Fun was certainly quite evident. Here was a true picture of the type of Square Dancing your great-grandparents used to do almost a century ago. You try and analyze the thing.

Those dancing don't seem to mind if they all get "home" at the same time or not: just as long as they all eventually get there. The kind of swing they use doesn't matter just so they swing when the call comes and stop at the proper time. In one square alone you notice four different types of allemandes; one with a fore-arm hook, one with a jump-leap-jerk business and still another with a double-turn on the part of the woman and a dazed expression on the face of the man. Oh, well, the thing's a dance and they're dancing, aren't they?

## Where's the Noise?

Now take another dance. You almost miss the hall as you walk down the street. You've had your ears tuned to pick up the noise of a Square Dance. All you hear when you eventually find the right spot is the shuffle of the dancers' feet, a quietly-playing record and a well-modulated caller's voice.

Here there are the same number of squares as in the other group but except for an occasional laugh or the applause at the end of the



tip it would be difficult to imagine that almost 100 persons are dancing to a metronome speed of about 140 beats per minute.

This is the other extreme. In the first dance you could see and hear the fun. The mad-house run and skip to keep up with each other certainly gave every indication that the dancers were enjoying themselves. Then you think of the second dance. Each individual in perfect time with the music. Each turn, each swing, balance and allemande done as one person. The turn under the arm before each promenade is awe-inspiring as forty-eight pairs of arms shoot into the air at one time, then lower again into the sea of dancers. How awful it must be, you think, to be the person who makes one small mistake at a dance like this.

### Rough-Stuff Resented

After you're home you have a chance to think a bit. You remember how much fun it was to dance with that first group. They were all good dancers. They knew the calls and seemed to get around in even the most difficult figures. After a bit you began to notice how tired you were getting. You resented how the man in number four spot would jerk your partner's arm each time there would be an allemande. You'd watch carefully so that you'd end up at home when the others got there only to find that no one else seemed to care. In a turn-back from a grand right and left some of the folks would "box-the-gnat," some would "double-dishrag," while others would use the

simple turn, and none of you ended at the same time. You felt there was a lack of something or other. You thought that maybe you were beginning to take this Square Dancing business all too seriously.

### Hit Happy Medium

Neither extreme in Square Dancing is too good. When you have to sacrifice you always have the feeling of "missing out on something." There is a happy medium, a certain amount of styling that every dancer wants to achieve. After he has mastered the patterns themselves, he still wants to progress, so the normal tendency is to do the figures better, to accomplish better timing and a better swing. He wants to dance in squares with others where a certain smoothness will allow him to enjoy the dance and not have to stop while some exhibitionist does three whirls in a do-si-do while his partner does only two.

Some clubs have decided by a vote of the membership what particular style variations they will see. Whatever the decision, the whole club sticks to it and as a result develops a smoothness that lends a definite atmosphere of accomplishment to each party.

Above all, the fun is the most important element in the picture and a safe barometer would be to watch yourselves until just the right amount of styling has entered the scene to make the dancers synchronize their actions and then stop before the smile goes off the face and the pleasure turns to work.



*"Perfect timing?, Well, not exactly, but boy! are they having fun!"*



# CHEATING'S FUN or ODD COUPLE? OH!

*by Charles Edward Cooke*



“**B**REAK up the cliques!” “Let’s get acquainted!” The rafters ring with appeals for us to mix. The caller does the best he can with mixers but it’s really up to us. Let’s help him by cheating. It’s fun!

"One more couple over here. One more couple over there." We stamp and sing but there isn't another couple in the house. After a long delay, six people sit on the side-lines and watch us have fun. Why don't they cheat and join the fun?

"Too many women." Once in a while, "Too many men." So the poor lonesome wall flowers watch us cut our capers. Many of them know how to cut-in but are afraid that someone will be offended. It does give you a peculiar feeling when you cut a dancer out and he simply takes your place as a wall-flower. On the other hand cheating becomes an exciting and amusing part of the dance when the one who has been cheated goes right on to do a little cheating on his own.

## Women Cheaters, Too

He can wait a while, then cheat the cheater. He can cheat someone else in the square. Best of all, he can cheat into another square so that eventually a brand new cheater will join your square. Just because we have said "he" don't think that we are excluding the ladies. Old Grandma is just as good a cheater as that Mountain Boy.

Cheating is possible any time the partners are separated. As an easy starter, wait for an Allemande Left. Stand near the square. Decide which dancer you are going to cheat. Get the rhythm. Get your feet moving. As your "victim" does the Allemande Left, step into the square. Follow the next call with his partner. Mr. Victim finds himself without a partner. Being very alert, he knows what has happened, so he immediately steps out of the square and starts stalking *his* victim.

If the Allemande Left is followed by a Swing or a Promenade, Mr. Victim is never in doubt. He's OUT. No partner ! If followed by a Grand Right and Left, he realizes what has happened when his partner approaches him with her LEFT hand instead of the right hand which he expects.

## Watch for a Chance

As you gain experience you will find more and more opportunities to cut-in. You will eventually become so expert that when you are spotted lurking near a square, every boy will grab his girl and swing furiously, completely ignoring the caller. You can't possibly cut-in when they're swinging. They can't swing forever, though. When they dizzily separate you deftly claim your new partner and Mr. (or Mrs.) Victim goes "on to the next."

Of course, you don't want to "cheat" all the time for too much of anything is liable to spoil the fun, so leave it up to your caller to announce that it's open season for "cheating" then go to it. Try and use good judgment when you cut in, waiting for just the right moment to single out your victim.

## Ask Your Caller

Ask your caller for a "Cheating Dance." Get all the odd people on the floor so that there is an extra man or woman at almost every square. If you have even squares, break up one to get the odd people. Announce the rules as you do in a Penny Dance. Each Cheater is to cut-in as soon as possible. Each Victim is to go immediately to another square and cut-in. The caller can call a "Simplicity Hash" with many short tips, a tip for each working couple. People who are caught out of the squares at the end of the tip pay a fine. The first time you try this the caller can do a walk-through on cheating just as he would on a new dance.

Try cheating. It's FUN!



# ... SHALL WE HASH YES

SOMEBODY somewhere at some time once said that we are a people of habit. If tomorrow we decided that the thing to do would be to eat seven meals a day it wouldn't take too long before seven meals became a habit and it would be a rather difficult task to convince ourselves that maybe six meals during a 24-hour period might be sufficient.

In dancing it's the same way. It would seem a bit silly for me to allow my dancers to do a certain type of dance that would conflict with all the things I've taught them about good Square dancing. I'd be afraid they'd reason that this was good Square dancing and begin to use it every chance they had. That's one fear I have about singing calls.

## Singing Calls O.K.

Don't get me wrong. I like singing calls. I don't like singing calls when they get into the realm of a "play-party-game" and the dancers treat them like a round dance, knowing exactly what steps and patterns will come next and acting entirely on their own. It is my belief that the minute the challenge is taken away from Square dancing and there is a standard set pattern to follow it will lose its interest for a lot of dancers.

I like to "hash-up" the singing calls I use. I don't believe that a bit of wise changing and altering of calls will ever hurt the call's original form and beauty, but I do think that sending out the "head ladies" when the group is expecting the "side men" in a particular dance is enough to change it from a rather dull pattern to a most exciting one.

I try this theory out on my dancers. For the first half of "My Little Girl" I call it exactly as written. Head ladies chain across the center and back, then with the right hand lady, the left hand lady and so-on. Everything is fine. I forget them, they forget me. I close my eyes and try out my best bathtub baritone. It doesn't really matter because the dancers can't hear me. In fact, they're singing louder than I am. Ah, what hilarious fun! I could drop dead for all they would know or care.

Then, on the third time through I toss in one little change. Four ladies chain across the center. The result is electric. The dancers change from a bunch of wandering cattle and become square dancers again. "What's he gonna call next?" Head ladies chain... your *left* hand lady. "Now we're cooking. He tossed us a curve and we all caught it. This is *FUN*."

I've asked my dancers what they liked best. A singing call following a regular set pattern, or one that adds the element of excitement and surprise without harming the general pattern or beauty of the dance. It's always been unanimous in favor of the latter.

One fellow said one night, "If I want to rest up a bit I do it during the round dances and I look at the squares as a fascinating problem to be solved and enjoyed."

That's the way I feel about it.

## "LARRUPIN' " LOU HARRINGTON

One of the happiest "young" old-timers in the Square Dance game, Lou Harrington, or "Larrupin' Lou" as we all knew him, passed away at his home in Rockford, Illinois, during the middle of August. Lou, besides being a top-notch caller and booster of Square Dancing, was one of the editors of American Squares. His wit and joviality will be remembered for a long time and the dances he originated and made popular will stay alive as long as folks find pleasure in Square Dancing.



# THE SINGING CALLS?

## NO

FOUR "pretty Girls" and their handsome "Joes" sway to the rhythm of the opening bars of a singing quadrille. The promenade is standard and graceful, but then the pattern changes and the girls look worried instead of pretty and the handsome Joes take on a desperate mien as they try to follow the caller's tricky innovations. Instead of a rhythmical and graceful dance it becomes confusion and chaos as the dancers discover that the caller has deliberately changed the dance pattern. Some squares anticipate and make mistakes—the others stand and wait. The over-all floor pattern is thereby broken.

A patter call hash is lots of fun because the caller is two beats ahead of the dancers and if they are alert they can execute any change of figure and still maintain the correct timing of the dance. In singing calls the dancers actually follow the phrasing of the music and a familiar dance can even be done without a caller. Because these dances are simple and familiar they provide a period or two of pleasant relaxation in an evening of strenuous square dancing.

### Plenty of Patter Calls

There seems to be an inexhaustible supply of patter calls as new dances are being introduced frequently. They are fun and stimulating and if the caller wants to be tricky with pattern changes the dancers love it. But let's keep the singing calls in their original form as designed for certain music.

Two or three standard singing calls cleverly introduced during the evening by the caller form a program technique that assures a successful dance.

NOTE: Do you want the singing calls kept standard and familiar or do you want them classed with patter calls and made tricky and unique to each caller? The callers want to give you what you like so let them know. Sets in Order is also anxious to learn your reactions, so drop us a note with your feeling.—Editor.

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## WHY NOT BALL ROOM COURTESY AT SQUARE DANCES?

Ball room courtesy has been taught and stressed throughout the years. It seems this polite gesture has been overlooked since the latest craze of Square Dancing. A man will be dancing in a "Mixer" or other "Couple Dance" and when the music stops and the caller says "Sets in Order" or "Form your Sets" the man drops his partner like a hot potato and scrambles for his seat, leaving the lady stranded in the middle of the dance floor, to find her way back to her seat or her own party without an escort.

An impolite act of this kind on a ball room floor would be highly improper. Why not show the same courtesy on a Square Dance floor? Ball room etiquette is just as important to one dance as another.

The caller could assist in a remedy by allowing a couple of minutes between dances. Also, calling attention to this lack of etiquette occasionally would remind the gentlemen of their proper conduct. Naturally no one wishes to be impolite, but this slight oversight is highly noticeable, especially to those on the sidelines, and to the ladies.

Let us continue to keep "Square Dancing" on a very high plane.

E. Belle and M. E. Taylor.



# P A T T E R

WHEN it comes to original patter, folks in different parts of the country can learn a lot from the wild and woolly caller in New Mexico and Colorado. Here are just a few smatters heard called by Terry Golden and Cal Golden. The longer stuff comes in handy for double-elbow swings while the rest go to do-si-does, promenades, etc. Give 'em a try (only by all means don't over-patter your groups) then send us some samples from out your way.

'Way down yonder in the Sycamore timber  
Jaybird dance till his toes got limber  
Give him a crutch, and give him a spade  
Limp along, dig along, promenade.

Knock down Sal, and you pick up Kate  
And you meet your honey and promenade eight

Ladies do, and the gents do si  
You'll never get to heaven if you dance like me.

Vinegar Meg and Cotton Eyed Joe  
They certainly make a mess of the do-si-do  
When they put their hands where their feet  
ought to go and one more change and on you go.

We had a cow we called Old Blue  
And all that foolish cow could do  
Was shake her horns and beller and moo  
And promenade boys two by two

Circle 'round in a do-si-do  
If you know what you're doing, it's more than I know

Cause I never could figure out a do si do

Now you get a hammer, and I'll get a saw  
And we'll cut the legs off mother-in-law  
Now you promenade your pretty little taw  
She's the finest girl that you ever saw.

I married the widder of Lucky Jim  
But brother how I envy him  
A hangin' there on a hickory limb

Circle four in the middle of the floor  
And do si do as you did before  
Stand up straight if your pants are tore  
Or these folks might see a whole lot more  
Than the jeans you bought from the general store.

(long patter . . . Elbow-swing stuff)  
I had a model T with a bright brass band  
Starts in front with a crank by hand  
Just wound him up tight and away he went  
Payments due and I skipped the rent  
I had a flat and I patched that tire  
Fixed that car with a bailing wire  
Model T's gone, it's plumb wore out  
And so are you, so promenade out.

Waterbury watch and a winding key  
Granny got stung by a goggle-eyed bee  
The funny thing about this to me  
Was the bee stung granny instead of me.

## A FOOT UNTANGLER

Just in case you're still confused over the proper way to do the popular couple dance LILI MARLENE originated by Homer Howell, you'll be pleased to know that the trouble wasn't your fault but just a type shuffle that wasn't caught by press-time. In the August issue of Sets in Order the correct lines of the first measures of the Dance should be:

### Measures

- |     |  |
|-----|--|
| 1-2 | Walk four short steps forward L-R-L-R  |
| 3-4 | Sashay four counts to inside finishing with weight on left foot (these sashays moving directly to left side) step left close right, step left close right, step left close right, step left.     |
| 5-6 | Walk forward four steps R-L-R-L  |
| 7-8 | Sashay four counts to outside finishing with weight on right foot (these sashays moving directly to right side) step right close left, step right close left, step right close left, step right. |

The rest of the dance is correct. Now, give it a try.



# SAN ANTONIO ROSE

Originated by Dr. J. Vannes Boone, Dallas, Texas

## *Introduction only:*

Now you swing 'em boys, you swing them 'round and 'round,  
And Promenade that sweet lady 'round the town  
And you promenade back home with the one that you have known  
And swing with your Rose of San Antone.

## *Figure:*

Now the first couple right and circle four and smile

Circle just half way 'round so that the active couple is on outside of circle.

And do-si-do your partner in a gay mountain style.

The man takes his partner in his right hand (her left) and left-face twirls her across in front of him, (much like a cowboy twirling a rope) then in back of him and back to place. Often two twirls can be worked in without hamming the timing.

Then you swing your opposite until you find your own

Two-hand swing your opposite lady once, then waist-swing your own

Then swing with your Rose of San Antone.

(Note: As originally written the first couple would work this figure with the second, then "On to the next and circle four and smile . . ." with the third then the fourth and home. Using the same musical pattern but adding the advantages of everyone working some callers have first and third work with the couple on their right, then with each other in the center, then with the couple on their left. The first record without calls on this Square with the C. P. MacGregor label will have the first and third to the right for the figure one time, then back home for the Chorus.)

## *Chorus:*

All swing your corner that lady on your left

Go back and swing your own she's the one you love the best

Allemande left your corner and do-sa-do your own

Balance to your partner, then you weave that ring back home.

After do-sa-doing your partner you start a right and left grand without touching anyone.

And you weave that ring go 'round and 'round

When you meet your partner you will do-sa-do around

Still you weave that ring till you all get home

Then swing with your Rose of San Antone.

## RECORD NOTES ON SAN ANTONIO ROSE

With calls. Almost exactly as written. Good rhythm and excitement on Imperial No. 1135. Lee Bedford does the calling and is mighty good. 10 inch.

With calls. A different dance than shown here is recorded by MacGregor Album No. 5 with Jonesy calling. Jonesy has added a couple of changes including a route on this 12 inch.

Without calls: MacGregor 10-275, 10 inch. Set up to work couples one and three to the right at the same time and then home for the "Weaving" portion of the dance.

★ Have you subscribed to "Sets in Order" yet? ★





A RATHER novel thing happened to Square Dance records a short time ago.

Hoping to capture the true feeling and excitement of actual square dancing sounds and surroundings some folks in Colorado Springs, calling themselves the Pikes Peak Records company, got out two albums that are quite different than anything yet produced. Of the ten records contained in the two albums the majority are "cut" right on the scene of a Square Dance in progress at the world-famed Broadmoor Hotel.

You hear the sounds of the crowd as caller Bud Udick announces the square or round dance. Then, when the tip is over, you get feeling of being part of large gathering as the applause is left right on as part of the record. The shuffling of the feet, the laughing and other natural "fun" noises also add rather than detract from this novel experiment.

Then there's something else about the records. There's a definite lack of polish and stiffness that so many times shows up in the usual "canned" presentations. Also, the very fact that a whole crowd and not just one trained and expert set danced to the calls as they were recorded guarantees an average speed for home dancing.

Not without its faults, the first album has each record labeled only as "Square Dance" and an album owner who mis-places his small index and call pamphlet has to play each record to determine the title.

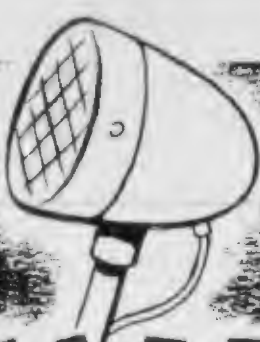
Album number one includes: Take a Peek; I'll Swing Your Girl; Elbow Swing; Dive for the Oyster; Promenade the Inside Ring, Four Ladies Chain; Shoot That Pretty Gal; Swing That Girl Behind You; Swing at the Wall; Ring-Ring; Swing Your Honey; La Varsouvianna; Cotton Eyed Joe; Good Night Waltz; Swing Your Opposite Girl With a Right Hand 'Round; Meet in the Center and Swing Right There; Divide the Ring; Two Ladies Chain; Inside Arch-Outside Under; Inside Up-Outside Under; Three Ladies Chain; Swing the Right Hand Gent With the Right Hand 'Round.

Album number two presents for the first time all five parts of the familiar old singing quadrilles so popular in the Pikes Peak region. In addition a splendid recording of Honest John with an approximate Metronome beat of 136 is offered without calls. A strong banjo makes this all the more fun to call to. There are also two other records without calls, a different Skaters' Waltz, a Merry Widow Waltz and the Chase the Rabbit (with calls).





# The SQUARE OF THE MONTH




TED ROLAND

Although he's been at it only about a year, Ted Roland's one of the top callers in these parts. He started dancing to Ralph Maxhimer's calling some two years ago. Came a backyard dance party with records, and the folks got tired of the same repeated calls, so Ted tried a few. That's all it took. Ted studied calling with Maxhimer, and attended Pappy Shaw's Colorado Springs Institute in June. He's call-

ing only five nights a week because he insists on having the other two to himself. Wife Kay helps him demonstrate round dances, which are favorites of his. He's noted for making his patter fit the occasion. Example—for a Navy Dance:

Allemande left, you go like heck  
Right and left all around the deck.

Here's some patter Ted worked out to go with the particular type of do-si-do done in Kansas City, Missouri:

## KANSAS CITY DO-SI-DO

Four hands up and around you go  
Now you're doing a K C doe

Girls do a right face twirl as they cross the circle; passing to left of other girl as in do-si-do

Left to your own, the girl you know

Girls take partner's left hand and do one more twirl under his arm. Then, after twirl, men turn the girl, pushing with his right hand in the small of her back as in the end of a do-si-do.

Right to your opposite, don't be slow

Men join right hands with opposite girls. The ladies then do a left face twirl under the man's right arm, then turn the girls in place, only this time in a reverse direction, with his left hand in the small of her back and his right hand holding her right. Then send the girls back to their partners so that the motion is clockwise.

Now finish it off like a K C doe

Men join left hands with partner. Girls do right face twirl under man's left arm and men turn them in place.

## Thanks a Lot — We're Sorry

Thanks a lot for your wonderful reception of the September *Sets In Order*.

But gosh, we're certainly sorry that they are all sold out and please be patient with us if we can't supply all of your requests.

We've learned our lesson and will up our printing from now on.





**H**AVE you ever wondered just what you'd do as a caller if your public address system suddenly went out on you in the middle of a large dance or if you arrived for an engagement a long way from home, only to find you'd left behind some important piece of equipment?

Equipment failures and "forgetfulness" are not uncommon occurrences for the busy caller, and quick thinking and ingenuity have saved many a dance. Take one particular Southern California caller who, completely equipped, rushed into his dance, set up his gear and was ready to go on time only to discover that in his haste he'd picked up an album of popular records rather than the hoe-down tunes he had ready for the occasion. In this instance the caller was fortunate and found he had several not-too-jivy tunes without vocals and managed to last a good portion of the night calling to "White Christmas."

### Don't Forget the Needles

Perhaps the most common "forgotten item" is the phonograph needle. Those not blessed with player-arm fitted out with a permanent needle are always faced with the possibility of having their temporary needle jar out on the way to a dance and at the last minute, with aid of a borrowed pair of pliers change a straight pin into a sort of record-torturing device that will get them through the evening. Some callers make it "standard equipment" to have an extra pack safely put away in the glove compartment of their car.

A good idea is one adopted by a caller in Seattle, Washington. He's made up a regular check-off list for each dance which he always consults before leaving the house for the evening. On it are such items as: P. A. System, Mike, (extra mike), three-way plug, extension cord, records, fuses (for house current and for his speaker equipment), needles, program for

the evening, and some twine or heavy cord for fastening his speakers to the wall.

### Ingenuity Pays Off

Good old imagination and stage presence have saved many a Square Dance party from going on the rocks. One caller, over half way through the evening, suddenly had a tube go out in his amplifier and was faced with the choice of stopping the dance at that point or struggling along the best he could. Fortunately the crowd was not too large and the lack of microphone did not make it impossible for him to be heard. He turned the balance of the evening into a work-shop, improving the style of the dancers, conducting a question and answer period that brought to light many problems that needed clearing up, and in general turned what might have been a "flop" into a most successful night.

Just remember, when things look the darkest and your sound system begins to fall apart on you, that the old-timers still brag about calling for dances that lasted from 5 to 8 hours with five and six hundred persons, without the benefit of any mike or voice aid. Guess maybe we are a bunch of softies but somehow it's pretty sound reasoning that the callers' greatest hero is the guy who invented electric amplification.

### IN AN EMERGENCY

If you're faced with sudden equipment trouble during or just before a dance and repairs seem out of the question, "Sets In Order" has a couple of old beat-up systems that they'll be happy to lend you, free-of-charge, for the evening. Just call CRestview 18998. (If you have an old set you're not using and would like to add them to this service you can bet we'll be glad to hear about it . . . so will other callers that it will help.)



# SWINGOLA

Music: "Cruising Down the River"

Records best suited for "Swingola": Decca "Cruising Down the River" and Mercury "Cruising Down the River."

Position: Varsouvienne.

Music	Pattern
Meas. 1	Cross L over R (count 1) swing R to side (count 2-3), (Men and women on same feet).
2	Step R to side of L (count 1), step L (count 2-3).
3	Cross R over L (count 1), swing L to side (count 2-3).
4	Step L to side of R (count 1), step R (count 2-3).
5-8	Repeat action measures 1-4.
9-12	Two draw steps toward center of circle and two draw steps out — on second draw step coming out W turns to face M — assuming social dance position.
13-16	Four waltz steps moving CCW, but turning CW. On last waltz step W must be on M's right, but retain hand holds.
17-18	Move into center of circle (Men backward, Women forward) step, close step (counts 1-3) point free foot (counts 1-3).
19-20	Move out with the same steps, but on the point M faces CW, W CCW.
21-22	Walk CCW, one step to the measure, still in social dance position M backward, W forward. On second step M pivots (on R ft.) to face CCW.
23-24	Continue walking, one step to the measure, CCW still in social dance position.
25-28	Four waltz steps as in measures 13-16. On the last waltz measure M ends facing CCW, W must turn and change weight to face CCW and ready L foot.
29-32	Repeat action of measures 17-20, but both are facing CCW and movement is forward in line of direction CCW.

**Note:** The recording plays through the dance sequences 5 times, but a two measure break occurs between the 3rd and 4th repeats — rock in place.

This is NOT a local adaptation. It was danced in England under this name and to this music, years before the song was introduced into America.

—presented by Lawton Harris at Folk Dance Camp  
Stockton, California, 1949

Please mention "Sets in Order" when patronizing our advertisers



# 'ROUND THE OUTSIDE RING

## MICHIGAN MIXES IT

As they have for so many years, the country square dances over a village store, in a barn or a lakeside pavilion, continue to go on in Michigan. They are not square dances as we have come to know them, for the evening also includes fox-trotting, swing stuff, as well as simple squares. However, the general population is beginning to accept the revitalized version of the square dance, slowly but surely once the dancing foot gets in the door. In the cities gay costumes are appearing, wide skirts twirling in contrast to the blouses and skirts of heretofore. Pappy Shaw's style of dancing is being taught, and there are some demonstration groups, such as the Corner Swingers of Midland, to help get word of the fun around.

## COW COUNTIES NEWS

Getting closer to home, more and more dancers are swinging around in Riverside and Redlands. Ted Frost, working with Ed Gilmore in his groups at the Y.W.C.A., found 255 new dancers on hand for a beginning class, which he had to split into two groups. From the beginners' classes, the dancers go to the Rubidocieux Club, under the direction of the Riverside Recreation Dept. Redlands holds dances six nights a week under its Recreation Dept., to say nothing of the many private clubs that are springing up in both cities.



Photographed at the Square Dance Jamboree of the Square Dance Callers' Association of Northern California, on July 23rd, in Oakland.

## TEXAS HANGAR SCENE OF DANCE

They moved all but a few planes out of a hangar at the Lewis Shreiner Airport in Kerrville, Texas, on August 20th, to make room for 2500 square dancers. Spacious as it was, the hangar failed to accommodate an overflowing crowd. The public was invited, the event was free, music was supplied by Grady Hester, and there were no contests or competitions. The program stated plainly. "We are inviting people who like to square dance . . ." George Reese, Jr., and Hal Bigger, of Houston, presided, and Biggers' Teen Age Dancers put on an exhibition during intermission.

Dances were assigned mostly from the callers' own choices, and, in the afternoon before the dance, there was a callers' clinic at the hangar. Familiar dances such as Arkansas Traveler, called by Warren Hines, of San Antonio; and the Spinning Wheel, called by Thad Dedrich, of Houston, appeared on the program, with Dr. J. V. Boone, of Dallas, calling his own San Antonio Rose. About twenty callers participated in the occasion, a big night indeed around Kerrville.

## BASEMENT DANCING

In Chicago, the basement of Gage Wamsley's home is the setting for square dances, having room for at least three sets, and sometimes, when they squeeze into squares eight feet across, for four or even five sets. To pep up the invitations, the Wamsleys prepare programs and send them along. Church and community groups, as well as social gatherings, are invited to make use of the Wamsley basement. One program was an International Square Dance Party, with calls on records representing different countries. Part of the program included "Whoop and Holler" for America, to Folkraft's "Ten Little Indians"; "Nellie Bly" for England, to Ed Durlacher's record, "Ach Ya," a play party game, for Germany; "Honolulu Baby" for Hawaii; and "El Rancho Grande" for Mexico to Bill Mooney's Imperial record.

Chicago recently held a Tribune Music Festival with, among other events, 2000 square dancers taking part to the calling of Buddy Bol, Jim Lackey, and Bob MacLean. Of the four-hour televised program, the square dancing was judged the most spectacular of all.



## FESTIVAL IN ARIZONA

On August 12th and 13th, the first annual Northern Arizona Square Dance Festival took place at Ashhurst Hall, State College, Flagstaff. On Saturday night so many dancers showed up for a spin and a whirl that Allen Jones, in charge, was forced to refuse to sell a hundred tickets to late-comers, because of lack of room. The hall holds twenty-four sets comfortably, but at nine o'clock it was so crowded with dancers they couldn't do a Grand March properly. Jones reports that next year's plans will have to provide for a bigger hall and even more people having fun square dancing.

## NEW SANTA BARBARA CLUB

The Santa Barbara Promenaders is the new name for the Santa Barbara square dance group, which has been meeting outdoors at Oak Park all summer, but will move indoors for the winter. Many are clamoring to join this lively group, and some of the dancers are being broken in as callers, to keep that dancing ball rolling along. The boys are getting the patter down pat and everybody's having a good time. If you're ever in Santa Barbara on Tuesday nights at eight, drop in at the McKinley School — visiting dancers gladly welcomed to join in the fun.

---

## SPOTLIGHT ON THE GUEST CALLER



**CAL GOLDEN**

When asked for a copy of some square to put in the "Guest Caller" spot in this issue of Sets In Order, Cal (for Calvin, not California) Golden handed over eight or ten single-spaced typewritten pages of calls and patter and said, "Here, use whatcha' want." Cal's a young, most presentable fellow and dishes out some mighty danceable calling. He happens to be Colorado Champion in about the only State that has a Callers' competition. Regardless of that he's still a swell caller and a nice guy to know.

### ARKANSAS ELBOW SWING

Two head gents to the center and back to the ring

1st and 3rd men take two steps into center, then back out

Back to the center with an elbow swing  
Full around in the center of the floor

Same men right elbow swing once and a half, ending in front of opposite lady

Opposite lady and don't get sore

Back to the center with a once and a half

Left elbow round the opposite lady then the two men back in the center with a right elbow, turn once and three-quarters around ending in front of original corner spot

Corner lady and you make them laugh

Back to the center with an Arkansas swing

Left elbow 'round the corner lady then the two men back in the center and right elbow turn once and a half to right hand lady

Now the lady on the right of the ring

Back to the center, we're going to town

Turn right hand lady with a left elbow and two men back in center with right elbow go once and a quarter back to partner

Turn your partner with a left hand 'round

Allemande your corner like swinging on a gate

Right to your partner, and a right and left eight

Now promenade eight when you all get straight

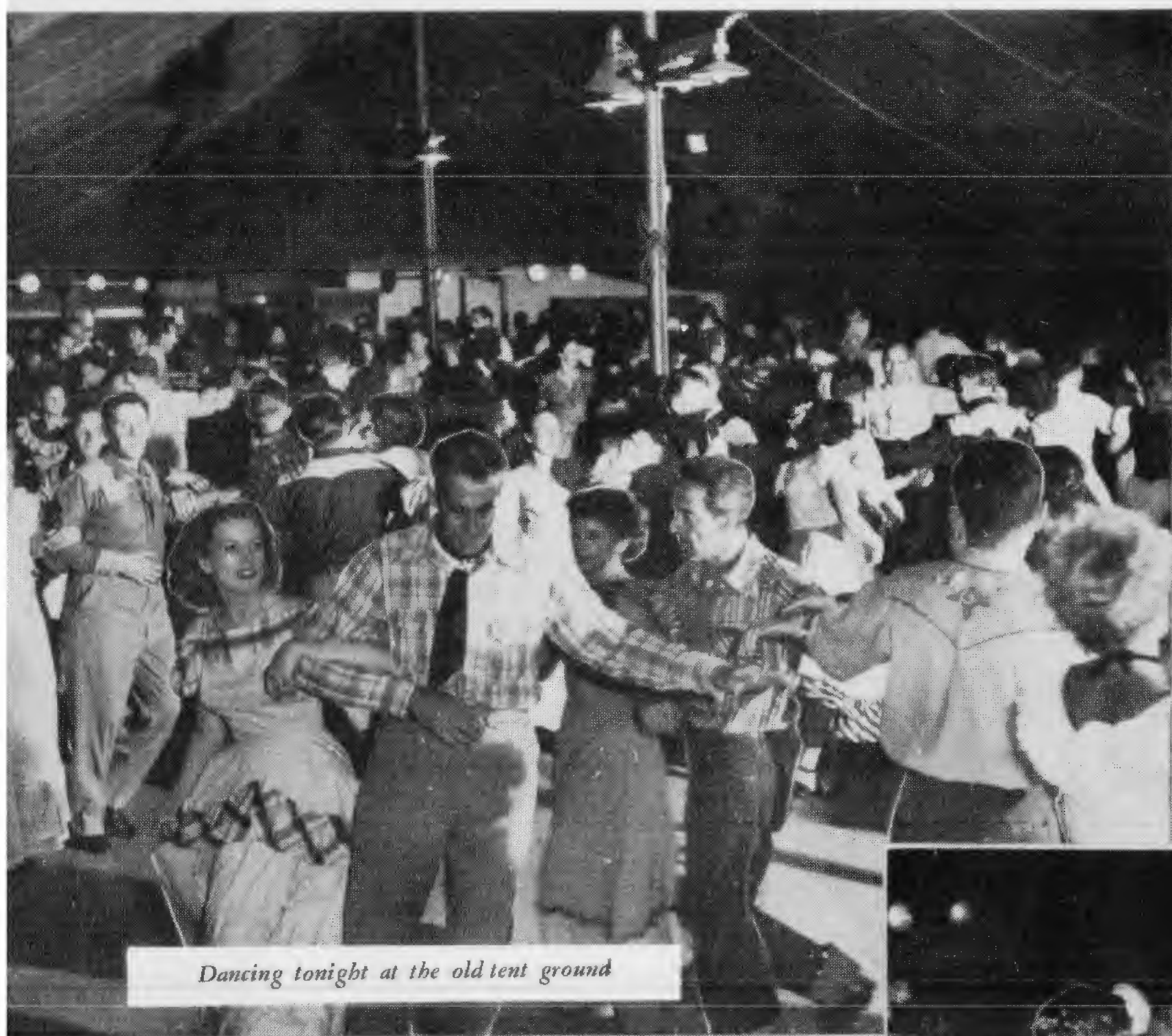
If you get to Arkansas before I do  
Open the gate and let me through.



# The Yo-Yo Club

The Yo-Yo Club, originated by C. has been termed a "junior round-up" of members, it numbers seventeen once-a-month meetings, three or more the time they get to dance themselves most busy callers these days.

The club was started in December nence with its unique stunts. In the at the August meeting in a tent-co dancers can be seen performing in every call with well-planned accuracy dancers will be recognized in the equally hilarious diversion for the sp



*Dancing tonight at the old tent ground*



*Susan Gavotte*



*Hand-bag and all*





Clarke Kugler, Inglewood caller,  
p," because among its eleven sets  
n callers, who take turns at the  
ore callers each time. The rest of  
ves, something of a rare treat for

ber, 1948, and has gained promi-  
the accompanying pictures, taken  
covered skating rink, two sets of  
street clothes, thereby confusing  
urancy. Well-known callers and  
e group, whose clowning offered  
spectators and themselves.



*Oops! Almost missed!*



*Time out while I tie my shoe*



*"Form a star with the right hands crossed"*



*"Wagon Wheel and make it whirl"*



## ASSOCIATED SQUARE DANCE ROUND-UP

Members of clubs belonging to Associated Square Dancers of Southern California are invited to put a big ring around October 23rd, on their calendars. This is the date of the Seventh Round-Up, on Sunday afternoon from 1:30 to 5:30. It is being given in co-operation with the U.S. Naval and Marine Corps Reserve Training Center, for their welfare and Recreational Fund. Place will be at 851 Chavez Ravine Road in Elysian Park, in the Drill Hall, which can accommodate 2500 dancers and 500 spectators. There will be good live music, some twenty top callers, and Lt. Comm. Carroll White will act as M. C. Tickets will be available through Member Clubs of the Association.

### SETS IN ORDER DISPLAY

The Fall Festival at the Record Square will feature a display on the lay-out and make-up of your Sets in Order, showing the steps that bring it to completion, from brain to printed page. Come over and see what it's all about.

### COMING EVENTS

October 22-23—Oregon State College,  
Corvallis, Oregon.

The third annual American Folk Dance Clinic will be held October 22nd. The Clinic

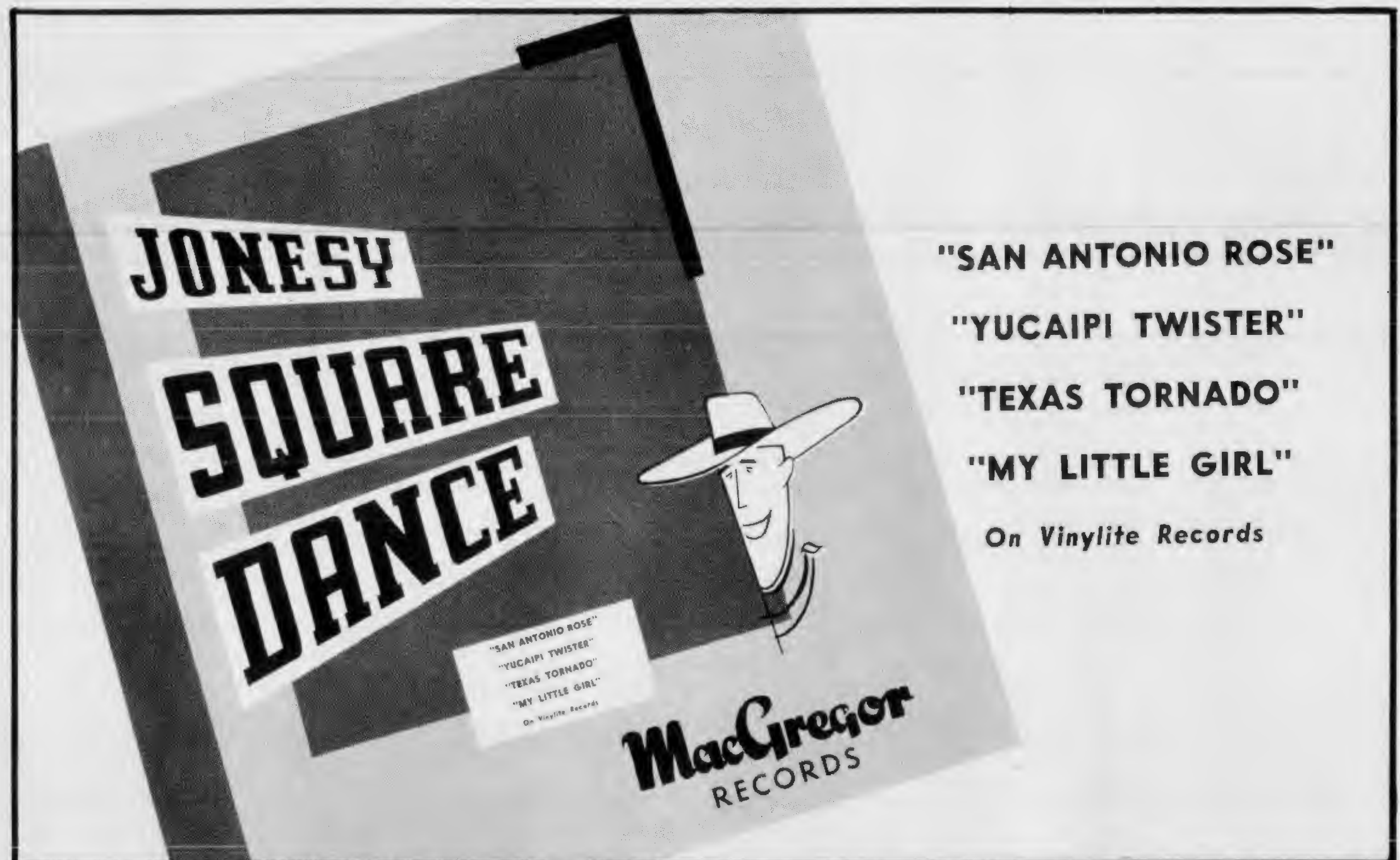
provides a full day of instruction and discussion for leaders of American Folk Dance Groups. Last year's enrollment was 168 and all indications are for an even larger group this year. Instruction in presenting dances to groups is given by leaders in the area, with Miss Erma Weir of the Oregon State College staff in charge.

The evening of October 22nd there is an all-college Square Dance with the people who have attended the Clinic as guests.

October 23rd, from 1:30-5:30, from 300 to 500 dancers from all parts of the state will join in an afternoon of dancing. Callers for the Squares will be some of the best Square Dance callers in the state.

This week-end of American Folk Dance fun is sponsored jointly by the Women's Physical Education Department, and Promenaders, a local Folk Dance club.

The Swing and Turn Dance Club, Corpus Christi, Texas, announces a three-day school for callers and advanced Square dancers, conducted by Herb Greggerson, El Paso, Thursday, Friday and Saturday, November 17, 18 and 19, in new Ben Garza Gymnasium. Instruction daily, 2-5 P.M. and 8-11 P.M. Dance Festival Saturday night. For information, write R. V. Pearce, 309 Mesquite, Corpus Christi.



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"YUCAIPI TWISTER"  
"TEXAS TORNADO"  
"MY LITTLE GIRL"

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# "There'll be a Hot Time in the Ole Town All Week"



The week of October 24th through 30th is "Fall Festival" week at the Record Square and for the Square Dancer, this means BIG DOIN's.

First of all the Record Square will be open every day at 10 a.m. instead of 2 all during the week. Then, on Monday, Wednesday, and Thursday it will be open until 9 in the evening.

Special events are on the schedule, such as recording callers and bands who will be on hand to autograph their albums and "chew the fat" with you. Special displays, including candid action photos of you and your friends at the Jamborees and Roundups and club gatherings as taken by Sets in Order official photographer, Joe Fadler, will be shown.

A unique display of Sets in Order will fill one entire room and staff cartoonist (and square dancer) Frank Grundeen will try to explain where he gets his ideas for the back-page cartoons.

There'll be refreshments, surprises and Square Dancin' as well as Square and Round Exhibitions on the slab out in back. A television set will be on hand for those who want to see the regular Monday Square Dance show over KTLA.

## SPECIAL

The new and revised Directory of OPEN Square Dance groups in the area will be available to all those visiting the RECORD SQUARE during the "Fall Festival". . . REMEMBER THE DATES: October 24th through 30th.



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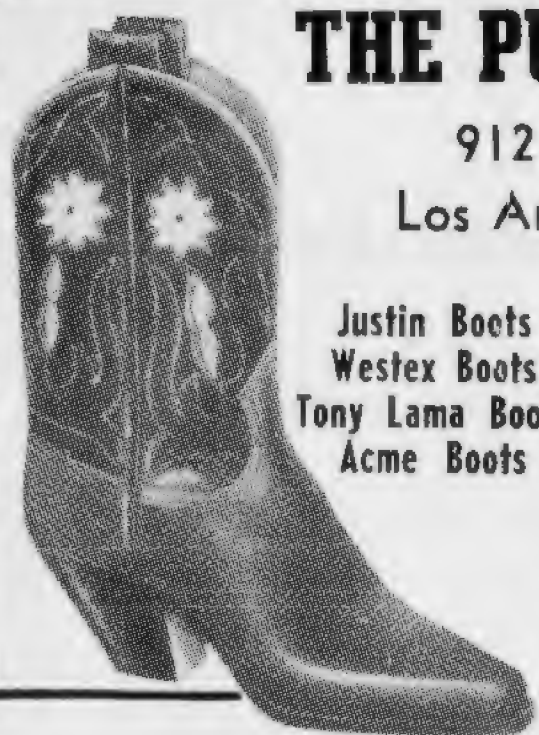
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# FROM THE FLOOR

("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets In Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets In Order", giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

I am director at Chesterfield Square Park, in Los Angeles, and our wild and wooly Square Dance group here feels it has pioneered a new phase of Square Dancing. To begin with, we had no hall, no piano, and no caller! My community insisted that I find out if the people wouldn't get together anyhow. First we considered dancing on a gravelled area, but then moved over on the lawn; the Recreation Department got us a microphone and record player, and I stuck my neck out as caller. We started with ten sets. Calling outside in the rain, waving the slow ones around the mud puddles with one hand, and brushing off the rain on the recorder with another, can be added to the duties of a caller. I thought we'd won the endurance record until I went to Camp Seeley on the Recreation Department outing. Up there we started dancing Squares and Rounds Saturday afternoon 'til one A.M., Sunday morning, afternoon and until one A.M., and Monday morning until they closed camp. How fanatic can Square dancers get? And to think, these directors were being let loose after that to infest the rest of the country!

Anyhow, we're ready here at Chesterfield Square Park for all comers. Dancing under the trees with the soft light and breeze is a real soul refreshing experience. For those not so lofty-minded it is also wonderful because they may smoke during intermissions without leaving the group, for the breeze is kind, and we have huge hand-hammered ash trays (the park trash cans!) for handy accommodation.

Esther Ports,

Chief Director, Chesterfield Square Park,  
Los Angeles.



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WYoming 2212

*(Continued from Preceding Page)*

Dear Editor:

In going through the last issue of Sets in Order our attention was called to the Program on page twenty-one.

The originality was not that of a New Mexico Club but that of an Oklahoma City Club . . . who used it as a program for their April 8th dance. The idea was originated by the President, who at that time was Hamilton Bewley. He did the sketching and the Angelo Advertising Co. did the actual drawings. Mr. Bewley spent many hours figuring out this pro-

gram and we think he should be given the recognition due him.

Lavenia Eldridge, Secretary,  
Wagon Wheel Club,  
Bethany, Oklahoma.

The New Mexico Club, first to send in the copy of the program which they modified slightly to fit their own dance, did not actually claim that the idea was original with them. Sets in Order has been informed that other clubs in the past have used this type of illustrated dance program and would appreciate samples for the files.—Editor.

*(Continued on Next Page)*



(Modeled by "Cowboy Slim"  
CBS Television Star)

OAKLAND . . . Two-tone washable, rayon gabardine, with washable embroidery on front yoke and collar. Contrasting piping on front and back yoke, cuffs and center placket. Piped crescent pockets with arrowheads; snap fasteners. Available in Grey Body—Royal Blue yoke, Grey body—Black yoke, Green body—Dark Green yoke and Tan body—Dark Brown yoke.

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Kay Harrison, Mgr. Record Dept. **ZE-2224**

(Continued from Page 21)

Dear Editor:

Here is a list of calls that do not appear in  
"Sets In Order" (July issue).

California Star  
Carolina Traveler  
Circle 3, Keep It Hot  
Double Sashay  
Docey Out As She Docies In  
Double Cross  
Four Ladies Chain  
Hitch Hiker  
Irish Washerwoman (2)  
Ladies Bow, Gents Bow Under  
Mix Master  
Merry Go Round  
Right and Left Thru, Center Couple Swing  
Sashay Out and Sashay In  
Split Corner Whirlaway  
Sioux City Sue (2)  
Swing or Cheat  
Three Ladies Chain  
Texas Twister  
Zig Zag Thru and Around  
Wabash Cannon Ball  
Buttons and Bows  
Coming Round the Mountain  
California Three Hand Star  
Change and Swing  
Circle X Round Up  
Double Sashay Out and In  
Dollar Bill  
Double Grapevine  
Forward Six (Back You Trot)  
Hook and a Whirl  
Kentucky Loop  
Lady Ballonet; Lady In the Night  
Pretzel Promenade  
Quintuple Star  
Right and Left Thru, Sides Divide  
See Saw Over  
Split Ring Sashay  
Sides Grind  
Swing Your Opposite  
Thru and Around  
White Bear Mixer  
Parlez Vous  
Listen to the Mocking Bird  
When You Wore a Tulip  
Oh Susannah

Herb Visser,  
Los Angeles

(Continued on Page 24)



# SQUARE DANCE

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- **CLIFFIE STONE SQUARE DANCES** (Album of 4 records without calls)
- **TEX WILLIAMS** "A & E Rag" and "Rakes of Mallow" (12-inch record without calls)
- **TEX WILLIAMS** "Texas Star" and "Ocean Waves" (12-inch record with calls by Tex)
- **SMOKEY ROGERS** "Queen For A Day Square Dance" and "Lady 'Round The Lady"  
(12-inch record with calls by Smokey Rogers)
- **LES GOTCHER** "Cheyenne Whirl" and "Triple Texas Star"  
(10-inch record with calls by Les Gotcher; Cliffie Stone's Band)
- **WADE RAY** "Flop-Eared Mule" and "Hell Among The Yearlings" (10-inch record without calls)
- **JONESY with CLIFFIE STONE and His Square Dance Band** (calls by Jonesy):
  - "The Three Ladies Chain" and "Four-Gent Star"
  - "Right Hand Over, Left Hand Under" and "The Inside Arch, The Outside Under"
  - "The Lady Goes Half Way 'Round" and "Bird In The Cage, Seven Hands 'Round"

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(Continued from Page 22)

Dear Editor:

May I make a very small contribution to further the enjoyment of Square Dancing? Don't know as it is even worth publishing, but here it is.

In the Ocean Wave call, "The two head gents with a right hand cross, now hurry up, keep in time" instructions usually tell the men to let go their right hand clasp and back into their opposite place and then come forward for the "Back with the left" call.

If the two men hold their right hand clasp instead of letting go and backing into place, and do a balance back against each other in the center, they will be in place for the "Back

with the left" call.

I have tried this balance several times and have found that it works very neatly, if kept in time with the music.

More and more success to Sets in Order.

Henry McKenzie,  
Manhattan Beach, Calif.

Dear Editor.

You might like to know that we find your Sets in Order very useful and enjoyable. We read the ads, dance all the dances, and are green with envy at all the opportunities to dance you have in that section of the country.

Barbara Shipps, Midland, Mich.

(Continued on Page 26)

### ADVERTISEMENT



Los Angeles  
October 1949

Dear Nellie,

Are you still square dancing as much as ever? We've found a really swell place to go-over at Pop Dunkle's Huntington Park Ballroom on Wednesday nites. It's intermediate and advanced dancing with good dancers. Besides Pop's calling, he always has some well-known guest callers, and it's sure fun to dance with the different ones. They give special instruction on round dances. Music is by the peppy California Square Dance Band, and there's so much room to dance —

-2-

they've got 11,000 square feet of floor space there—imagine! You can get all the soft drinks you want, too. Why don't you and Joe come along with us when Pop's winter square dance club starts on October 26<sup>th</sup>? It runs for 24 weeks and if we enroll right away, we'll be sure not to miss anything. There's no membership fee — you just pay at the door. Address is 6130 Pacific Blvd. Huntington Park. Let us know, will you? Yours for Better Squares  
Sally Goodin



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KAY CHRISTOPER, Starlet at Republic, wears this Beau-Catcher.

Swing your partner in this gay plaid and plain cotton square dance dress with its empire bodice, darling puffed sleeves and flaring flounced skirt. Note the ruffled pantaloons designed to add an air of authenticity and elegance to your square dance wardrobe.

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Prices are reasonable and your satisfaction is assured. Costumes for the individual or for members of square dance clubs.

## N. TURK

*"Watch for the big sign of the little man"*

13715 Ventura Blvd., Phone STate 4-0595

*(Continued from Page 24)*

Dear Editor:

I certainly enjoy Sets in Order, and think you put out a lot for the amount you charge for it.

In reference to your "Attention Callers" in one of the past issues of the magazine, I might suggest that we here use as a mixer a dance called Brown-Eyed Mary, which has proved popular.

Glenn Ramsay,  
 Pres. New Mexico Square  
 Dance Assoc.  
 Santa Fe, N. M.

Dear Editor,

Your magazine is really a "live wire." It is way ahead of any other Square Dance periodical in the country, and I think that I have seen all of them.

The photography of actual dance groups is very informative in illustrating style and form in executing the figures. Pictures tell far more than words. You are to be congratulated on the fine work you are doing.

Gage Wamsley, Chicago, Ill.

*(Continued on Next Page)*

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*(Continued from Preceding Page)*

Dear Editor:

We would like to see Capitol Records come out with 12-inch microgroove records with Cliffie Stone's band. They should play for at least eight minutes. Devil's Dream, Leather Britches, etc., are really honeys, but they should be long-playing and unbreakable.

Bravos to you for a thoroughly wonderful Square Dance magazine.

Howie Bernard,  
Milwaukee, Wis.

Dear Editor:

First I would like to tell you how much we enjoy and use your fine magazine. It has an excellent tone about it and is grand . . .

I am head of the Agricultural Department of the Riverside Poly High School and find that my years of studying educational psychology come in very handy while teaching Square Dancing! We are very eager in this area to see Square Dancing continue for a good long time, and feel that your magazine is a definite help in keeping it on a high class level of recreation.

Ted Frost, Riverside, Calif.

**A Book of CALLS  
FOR THE INTERMEDIATE**

Here's the book you've been waiting for. It's the first attempt to record a collection of the intermediate dances called in Southern California and written in a clear, concise manner with each call followed by a detailed explanation. Compiled by two callers who wrote "Square Dancing for Beginners" (Bob Osgood and Jack Hoheisal) the handy sized volume contains many of the newer calls along with the old stand-bys, and in addition explains four of the popular and more complicated Allemande figures. Callers and dancers alike will find this booklet quite helpful.

**Price: ONE BUCK (\$1.00)**

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TWENTY-SEVEN



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RALPH MAXHIMER, caller for world-famous Paladium, always favors black and white. He is wearing a BUCK BERNIE Creation of a washable featherweight black gabardine piped in white corded gabardine and white pearl snaps for contrast. Original and Smart.



CARL MYLES, much admired caller and Recording artist, is wearing a BUCK BERNIE shirt with a beige body of featherweight gabardine with brown yokes and cuffs, piped in green with pearl snaps. Attractive and distinctive.



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# BUCK BERNIE



# 4 CALLERS

## OUTSTANDING IN THEIR FIELD



FENTON JONES, western singing caller and recording artist wears a handsome shirt with combination sky blue sleeves and yokes. The maroon body is beautifully piped in white, with pearl snaps for contrast. It was exclusively made for him by BUCK BERNIE. Feather-weight and washable.



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**WHERE IT CAME FROM  
DEPARTMENT**

The old-timer winces when he hears some familiar bit of command being treated today just as though it were another matter of patter. Take for an instance:

Meet your honey, pat her on the head

If she don't like biscuit, feed her corn-bread

The story goes that in the pioneer days, "The really big days of Square Dancing," when a purty young thing went to a dance she would most likely be closely watched over by her mother or some other female guardian who saw to it that everything was strictly on the up-and-up where the men folk came in. If, for instance, she didn't particularly care for the way some man hugged her young charge while they were doing a waist swing, she'd see to it that the style was changed to a two-handed full distance swing. Because biscuits were always more desired than corn-bread, the waist-swing became known as the biscuit swing and the less cozy two-hand was termed corn-bread.

The next time your caller gives out with the above (providing he gives you enough time) you'll know that after a playful pat on the head the man should give one waist-swing and then one two-handed swing before starting the promenade.

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